

ROADRUNNER



**DYLAN
JOHN
MARTYN**

**S★★
P★★★★★★**

**BILLY
CONNOLLY**

**NEWS
GIG
GUIDE
REVIEWS**

Chabine



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The first step in the process is to identify the problem. This is often done by the project manager, who will then assign tasks to team members. The next step is to develop a plan, which will outline the steps that need to be taken to solve the problem. Once the plan is developed, the team will then implement the plan and monitor the progress. Finally, the team will evaluate the results and make any necessary adjustments.

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It took a while, went to the edge of the stage and accepted the gift gratefully. Added a couple of hairy hands to maintain his posture while he sat. The tall, thin man in the crowd is a little older and but I still will MacGuffin smiling warmly around me at the gesture with his array of indecipherable emotions. He looks to be a doctor. I don't know but I should know. I don't know if I should know. My heart is in a torn state much as all you other actors would be. I got to the Festival Theatre on the 18th, as the day that everyone had been waiting for. Barbara Foster and Ken Collier, still at the helm. The Executive Committee, don't mind it, as this got in operation last. Bruce Springsteen used to sing up that. Perfect and the BBC, you cannot say, but I've seen the man and I'll recommend.

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A series of low-level fronts brings a front over SA

Report

reducing the 700 of their own
Joseph Karam's 100,000, which
includes, and they say another
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their first Christian home.
"Following up a storm of pure
recitation" read the press
release and virtually anyone
else in the world who was
about similar report.

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considered "typical" until the mid-1960s, when the FBI and other agencies began to suspect that the Southern Baptist were over-represented in the birth of the Ku Klux Klan. Birth of the Klan, the general understanding was, that "the Klan" would have a birth, of the religiously inspired kind, in the Southern Baptist Church. The Klan was born in the South, and the Southern Baptist Church was the only religious group in the South that was not predominantly white. The Klan was born in the South, and the Southern Baptist Church was the only religious group in the South that was not predominantly white. The Klan was born in the South, and the Southern Baptist Church was the only religious group in the South that was not predominantly white.

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John Martyn

John Martyn has just finished his second tour of Australia. He says he'd like to do more, he just hasn't like to tour more often and give up recording. He's back in England now, finishing off an album with British jazzmen Neil Ardley, and beginning work on his new one. The earlier album, "The Memory of the Sighs", is, says Martyn, "very learning, maybe a little bit straighter than 'Rainbow songs and rainbows.' Not much straighter. In fact it might even be further out - it depends what you're into."

Martyn is a bit of a jinxing. Reprising his Glasgow background, he enjoys fast, hard living. He enjoys a joke. Life's a bit of a laugh. But not always. When he gets down, like he did when his good friend, Nick Drake, died, he writes. In that case it was "Solid air," about this writing process. He says, "What you do is try and describe something, especially with the down chord. You are expressing something that's going on in your head. You always feel a whole lot better afterwards. It's a cathartic thing. The whole reason for singing that down which is to get rid of it. In fact, the whole business of singing is very selfish. It's a pop music. It isn't selfish because it just doesn't mean anything. It's disposable. Singles are like a box of Kleenex. You pick one up, wipe your face with it and go for another one."

Before Martyn came to Australia for his series of concerts, he had been with the United States, first with Eric Clapton and then by himself. He found both tours very, very different. "I thought the people who would come and see Clapton would have been into him for a long time, however, it turned out that they were Liverpoolians who were turned on by 'My Sweet Lady'." Clapton's top 10 U.S. single, so it was a kind of state quo situation. It was really hard because they insisted on me going on at 7 o'clock all the time, when the place is about one eighth full with just my smiling bad queen and loony crowd. Canada was very good and the southern States were terrific."



But as the eastern seaboard, old man cigarette company was had in his rock. "I did a complete death and ended up giving them the finger. It was one of the most exciting things that happened all week."

Martyn says he doesn't really appreciate what he calls "white people" coming to his shows. "The average 13-year-old white punk doesn't know what the fuck's going on. I mean he doesn't know a note from a high in the arse. I got frustrated with a lot of the crowd. They wouldn't know good music if it bit them. As long as there's a fuck beat there, they're not into rock'n'roll."

He reflects back to when he was a 17-year-old about punk and agrees that he was doing the same thing. "I'd grown to Chuck Berry and Howlin' Wolf and pull chords at Cream concerts. I mean, it's great. It's better than them hanging out on the streets getting bored up." The audience he does enjoy at his shows are black audiences. They don't sit and listen. They get up and dance. "Given the right mood, I'd dance to the death."

Before he lists all he's dragged back to talk about his magic and how it's progressed, he's got been, he doesn't like to analyze such things. "It's moment to moment. It's really spontaneous. I mean, I try and live my life that way. I do try and live it as much as possible

with the top. So any medical changes that come about are a result of whatever changes are going down in my life."

Martyn had recorded two of his 10 albums with his wife, Beverly. He says that she is working on her own album at the moment and it should be released by Christmas. "We is also writing a number of songs for other Irish singers. "We write incredibly more commercial stuff than I do. I'm quite sure she's going to have a hit single one day. She has a more coherent grasp of pop than I do. She has an affection for it, which I don't."

In the early album Martyn has been rhapsodizing some oldies, singing some parts and writing some sections of the poems, as well as playing guitar. He has also been writing songs for his new solo album, "Sings and Sings." He says that he has been exploring these two worlds as much as possible.

He quotes from one of his songs:

"Take an old man says to his
dear son/ See you're
going to be all right/ I'm
a man of my word/ But I
sometimes have to lie."

"That's grace and danger," says Martyn. **JOHN MARTYN**

WASH JETS - FROM PAGE 7

As they all, naturally, write songs, they draw on and try to say different things. Chris is interested in political situations and wants to try to get people to think about themselves and their own situations. Keith is into westerns, Moore dance and the years 1950 - 1960 and the National Front. Peter about the things that people show up and spit out and suckle. "I write about my own life."

The band are planning to go into hiding in August or September to write new material and concentrate their existing skill. But at the moment are looking for any work that they can get. They are not only looking at jobs but at high schools as well. They want to be, in Peter's words, "A force to be reckoned with on many levels."

Or, as Keith puts it - "The Man Job is more for the flesh and the soul." **HEATHER VERA**

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the office. I'm not a
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company managers pursuing all
that dull banter and chit-chat.
I understand I am just an
ordinary person with simple
goals like I like to live
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better. I want to be a
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and I was a little bit
and the story. Can you
these early days and

Figure 8. Total dissolved solids (TDS) in the water samples collected from the study area. The TDS concentration ranges from 100 to 150 mg/L.

The questions posed at the beginning of this week's weekly literary quiz show they're all based on Neil. Sleep does mean a deeper or shorter than ever life alongside

[illegible]

at what price?

regular feeding, a poppers artistically grooved beyond the shape of a dough to send you more than slightly off-kilter. More often than not you have to keep the heavy musicians keep and that means during interviews at three in the morning, if you can't get them any other way. Musicians are also notoriously bad-tempered. Some of them may retain the vestiges of gentility, in that they wouldn't come aggressively at you as a "freak," but the worst they come in contact with most often are far from ladies being many of the groups' percussionists. In order to function without the assumption that you'll get music that will really rattle your eardrums and give the band as the only indication you have to advance - "one of the boys" means it's virtually essential, some pop stars believing from the delusion that any woman so matter who is powered by the delusion of dragging them into sexual encounters.

They're not all that young. It's surprising just how many actually include 20-year-olds that. But it's your job, and you're definitely not interested you can't afford to be, or your credibility goes out of the window, along with that wonderfully unexpunged notion, your "reputation." Rock musicians are absolutely dreadful people, more when than most men. You'll get called a grotesque animal and have to be able to handle it. Still your reputation is established, you'll have to make it clear within the first few minutes of an interview that you wouldn't touch it with a 10-foot pole, just in case if you have to say it all clearly as that - and you probably will. Then you get called a leech, which is better than being treated to get out all the time.

Musicians, your usual perception will be scrutinized. They are all women, especially your own. Musicians. That doesn't mean a thing. If you don't have a good sense of humor in your life, you'll lose a good big opportunity. JAZZED out. Ladies of color, you couldn't give too much about your "reputation." It which case go for your life. But you'll find

it very difficult to get your self taken seriously. It can be done, but it takes a very strong personality indeed. Rock musicians, in case you haven't already understood are absolutely sexist.

As one of the boys, you won't get any female privileges like assured larger-than-life groupies down when you appear and so on. Drug taking is also up to you, but remember that anything you do will be exaggerated enormously later in life and you'll hear stories about how you were so stoned you fell down every two feet and couldn't speak. Then you get a reputation for being unstable. Drinking with the boys is good, too, if you can hold your liquor. I can't drink, and that's me on the very rare occasions when I do. Like when a record company's head on a reasonable French Champagne with strawberries in it. I become very drunk on practically nothing. Dangerous. On one dreadful occasion I was knocked by a 100-lb. man and a 100-lb. woman. It is, as assembled media had to get in the back and watch videos of a number of acts. Among them was John Hall, former of the 100-lb. and ten years of his tight and complex weaving. There were several shots from the back of the stage, the drummer viewpoint. "Christ, that drummer must be sick of staring at Jan Anderson's ass!" says J. Anderson as well. When the lights came up, she enough Jan Anderson was two weeks away from being a man who'll never give me an interview.

Second reviews those simple men, hundred men's pants on many to look with words and pictures.

It is so difficult to express everything, sometimes it is so fraught with danger. Occasionally, a member of a band you've wanted may be angry enough to confront you himself. Fair enough, as long as he's not all that much bigger than you and there's only one of him. But then he's followers. Particularly as he, since female affiliates, have long fingernails and a much lower range threshold. Be prepared - run like hell. They are not to be reasoned with, and are just going to beat you in the chops.

Your knowledge of electric music equipment had to extend beyond knowing the fuzzy guitar with only four strings in a tune. You can get away with a fairly dodgy set of beats, but you must know what the people on the stage are using. If the lead guitarist was using a wah-wah pedal, he had to be playing slide, and you'll look a fool, with a whole of looks wondering you. Your readers expect you to know everything there is to know about any and every band, if you make a mistake, they correct you vehemently. They don't under what the band in question may have been their one obsession for the last eight years, and relevant words are practically all you have to know about. Bands writing - Australian rock world rock with men's histories and discographies, all as current as possible. You're still supposed to know.

Still, women be a rock writer? Or you shall know why it's still doing it? How would I know? How about you say? That's an old dog new tricks?

ARNE BURTON



'SHE WAS A THE ONE WITH THE WHOLE TALE.'

Dada King becom

In 1966, having climbed the Steinway to the 80-ns and given a staggering consideration of years unaging. Bob Dylan, an unbelievably well dressed ragamuffin, flew through Australia scattering seeds like rags on the grey flag heap of the Australian music scene - but they were real funky seeds.

The six was chosen and every thing was too fast. Despite rumors which persist to this day, neither Michael Bloomfield nor Al Kooper appeared. The touring band was, in fact, The Band minus Levon Helm who would fly. His place on the tour was taken by Rocky Jones who had played with the Hawks time years previously. In 1967, unfortunately his drumming had not exactly kept pace with Dylan's giant leaps forward into future rock.

Neither had the audience's expectations. Just 20 or so by April 1966 were just getting into "bringing in All Back Home" and "Highway 61 Revisited" Dylan had presented much of the material from "Blonde on Blonde" (as yet unreleased) and for many people this was a little more than they can grasp. But Dylan's performance with 30 people at it is unbelievable.

Each stage had a vocal indication, a body stance and a series of steps to fully project Dylan's poetic intellect. He was the dancing boy with the magic stick, and the performance of the music, overblown and edifying, needed like major ritual and falling through a catatonic thunderstorm (readable). He was both philosopher and poet. "The Dada King" (as Joan Baez called him) and the Rescued Pompeii. He was in fact, smart, hairy, cheeky, outrageous and hilarious.

I can't believe that Johnny Holmes at Eld Vivian were expressed as much genuine fury as did Bob Dylan singing "Knives on a Thin Man" in 1966. I remember the American novelist John Cheever Holmes, who had written a delicious novel about the New York Jazz scene, remarking with wonder at the passion of Dylan's delivery and assuming that future generations could not hope to understand this century. With such reference to the work of

this remarkable young man,¹ I pretty soon got the opening, "Now this something's happenin', but you don't know what it is, do you Mr. Jones?" with words as hard as steel, as jagged as lightning.

The spirit that surged through those years seemed to me to be the greatest classic and enduring attitude for this age, hearing his records for the first time was like discovering the covers and money of D. H. Lawrence. Each song seemed filled with truths one had always known but never quite been able to articulate to oneself.

I spent some time with Bob after his first Melbourne concert. He sat around smoking and I lent him some money (I sent a cab out for the smoking papers). He was really keen to see the reviews. The one in the age contained no joy but Howard Palmer in the Sun, said some things like "Bob Dylan has some thoughts as with modern writers, there may be something there." I've picked up something from that.

We continued talking completely at random. A guy who was there has said it was no longer that nobody else could follow. He had a handwritten biography, Anthony (Dylan) makes a comment about that, said that is not only true but ontological. He said Bob's life was like the Knight in a game of chess. And that's how we talked, jumping from one subject to another always seeing "the correspondence" which sometimes descended in an unusual path. He would slide off one subject because a stumbling, fumbling word or some rough idea's interest and set off a different chain of thought.

Sometimes we would slide off a subject too early and at least do two later, having followed three or four different tracks could give in the past that time as though you had moved toward and Bob would say some thing like "and there's why (some subject)... and I'd say and again it, 'Yeah, I'm with you'."

He told me many personal things which I have never divulged, and never will, because they are too personal. Each peak of second chance



Bob Dylan: King Of Punk



and like an enlightenment, a liberation from some kind of oppression, some bind.

Finally, after eight hours there were no distractions. The concert had become absolute timeless again. I am still loving that moment. It can never come. I had known that moment before and sometimes since. But never so completely. Usually with other artists, sometimes with a girl I would meet on the street or at a concert. I remember a girl I bumped into in the Green. We went to a garage place and I read her a very sacred stanza. She was just about to hitch to Garin and had markings. Apparently the time he spent together told her, the change was needed to make that journey. Another girl, in Adelaide, during a live concert, shared such a moment with me. We communicated and she said "I misinterpreted what you say. I can't understand what my teachers say." Actually about 3 hours before I left Bob, who seemed to be concentrated entirely into the area of the third eye, he seemed to pass into a Place of Safety, and he said "Yeah, it was like this with a girl in New York once." Later on, after reading *Scaluto*, I comprehended the thought that it might have been Bob's sister he meant.

The Bob Dylan I met in Sydney two days before his *Unplugged* concert was the same man. He continuously invited me into his room and we took off where we had left off twelve years previously. He shared a wonderful two or three hours with Melina Spring. We conversed explaining to her who Allen was as who *BO-BO-BO* was. He talked a bit about music, a bit about the '60s love and none of the people on it. He was warm, open, loud and soon in control. A pure joy to be with.

The concert this time - I saw two in Melbourne and one in Sydney - were very much more controlled than they had been in '66. Bob described the new arrangements as being "closer to the songs ultimate form". "I haven't quite got there yet," he said with that teasing and very genuine humility which endears him to those who really

get to know him.

Perhaps in his really vast audience would open. From the fifteen viewpoint the concert was completely together. Though Bob was extremely cool, what came across was hot. It was also awfully contemporary. Soul, jazz, disco, rhythm and blues and reggae influences were all noticeable in a music which has the down home soundness of southern rock (Jimi Hendrix, Louisiana or Florida) and at the same time a sort of sophisticated grace, of late a contemporary Muddy or Beehive.

Much of this has to do with the actual composition of the band. Bill Graham is a winning guitarist and an effortless performer, who looks awfully good onstage. Steve Soles, Bob Hunter and Ian Mallen make a really tight rhythm section. David Macfarlane, mandolin, violin, pedal steel guitar, Alan Pasqua, keyboards, and particularly, Steve Douglas on a great variety of horns give the music a colour and dimension that can only be called magic. But it is still the 1960s that gives that warm and dominate. The lyrics are at once specific and personal and so unbelievably universal. As I have said for years, the wisdom of an experience which each and every listener can put his own cut sides to, and the music now makes them an understanding as anything - rage - mortal, seeking their needs at my or anyone's attempt to define them. Redemptive, magnificent and obviously great classics of twentieth century culture. "Pure art" as the age calls them on March 24.

So then I felt that in meeting Bob Dylan, I was meeting an artist as great as Jean Cocteau. In 1976 I felt that thousands and thousands of people were meeting an artist when they met new recruits as equally great as Chuck Berry or Elvis Presley, qualitatively infinitely superior. The next concert presented in Sydney as one written to the Sydney Morning Herald put it. As far as I'm concerned this concert tour establishes Bob Dylan as King. He embodies the world of rock like a Colossus. His songs will live forever.

ADRIAN HAWKINS



to take on everybody and every thing on their own terms and where others have tried and failed spectacularly, the Pistols succeeded even beyond their and McCartney's own wildest dreams. McCartney didn't say all he likes now he always knew they would be the most important band in the universe for a time but the fact is no one could possibly foresee the way the music all down the line went completely opposite about everything they did from the Ball Game, episode to their final bloody demise and disintegration. Ray McElroy, script writer who tried to write a screenplay about a Pistolsian legend who comes on television and become notorious overnight celebrities, got signed by two large record companies, released an anti-Queen song at the time of the Pistols' return to mark the Irish year as later, proceeded to get kicked in the streets by screaming researchers sympathizers, have their records banned, get taken to court because their album cover is considered indecent, get released early in America before the intervention of the President's staff, propose to shoot a movie with a top Hollywood studio producer, tour America, get followed by the FBI, finally break up with two of the band figure but to join a great trash robber in Brazil, while another overreacts while on a flight across America, while the remaining member live off the charity of friends in New York prior to returning to London where.... you get the picture? Would be bloody far fetched by half don't it? And it all happened and much much more. Now about it I told you that Doc here the Queen was ripped from being the number one single in Britain in winter 1976 that you know but that a top record executive from a large American owned record company authorized a top Virgin Records executive that he knew the Pistols single had really sold more copies than his own company's number one single that week (and Mercury's "You're in my heart") and he was officially connected with the market research company that compiled the charts, so how much more inside information do you need to have it confirmed that the Pistols were by conspiracy deprived of



number one spot. And I have more stories like that which have been seen print of late, basically what all this leads to is the point that the Pistols created an unprecedented series of successes from just about every known quarter that has even a minimal involvement in rock music. This in turn created the fan base reaction so that pretty quickly you had an uncontrollable monster.

And of course riding in the head of it with arrogant disdain for the monster which they had only partly helped are in their but very quickly lost all semblance of control over. Look that they would have wanted it any other way! were the Pistols. Anarchy in the UK as the point where towards the end of their career, the uncontrollable signs were that America was about to undergo a similar volatile experience, certainly not in a degree of musical acceptance which the band had enjoyed in the UK but the phenomenon the British represented as the rotting point in human every previously held theory about musicians and their respective place in society, collectively on the lead.

When you come down to the Pistols were essential contradictions apart from the obvious musical one of three brilliant and one magnificent single, and one slightly absurd it was their ability whether we believe by design or accident, to completely ally the love of rock music through their confrontations. They suddenly made rock music dangerous and exciting once more. They helped change a stale and decadent listening to dangerous and let's face it that's what rock had become prior to the Pistols arrival; rock went from a revitalized

and energetic musical form once more. Not only that but they suddenly, startlingly made rock music totally accessible to the masses once more. The millioned millions of a Pink Floyd, the multi thousand dollar interest of an S.L.O. were no longer necessary to get your music across. Intrigue and mystery shone up for what it was, to make an act had become an essential necessity in the importance that it no longer held any special relevance to the vast majority of the people is perpetuated to appeal to and represent. But had lost its direction and its structure, and that's one of the worst part of the Pistols' existence, that they helped create themselves to rock'n'roll and make it credible to the general no matter what their music was like, that they could pick up a guitar and play their music on their own terms and be accepted for it. The days of high powered management and multi national wheeling dealing in the world of finance and big business which was as alien to the very essence of rock'n'roll, was finally shown to be the degenerating and ultimately anti-music facade it was. The Pistols didn't single handedly provide this revolution in approach but by god they were standard bearers and for being the leaders they naturally became the very targets of the very people whose glorious position as rock'n'roll they threatened. They taught the war and the Pistols war and that's why they were their final disintegration as a warning for rock'n'roll fails to understand the full story.

If I could put all the previous scene into one scene perhaps then I couldn't possibly hope to do any better than Patrick Goldstein's writing in the legal edition of *Rolling Stone* which features a Pistols cover story as being their importance right? Goldstein says it all in as much as wrote at the end of his Pistols feature. "The Pistols embodied rock's raw culture. They broke down the red door and painted it black. Their genius may prompt reactionary critics to claim that the old guard still stands, it doesn't. The pants have left it is splintered."

JOHN STAPLETON

Holidays in the Sun

New Billy Connolly the transition from Scottish comedian was not as much an attempt at international acceptance as feeling he would be a more marketable comedian the going beyond his Scottishness. He was also no longer finding his older material funny, although when I told him my favourite Connolly routine was not his celebrated "The Canadian", but the much respected "Jamie Shanks" which seems to get out all he intended he also regards that as his poorer routine. A lovely piece, it appears on his late career double album on transmissions released locally through Festival. That album also contains "The Canadian", about the last happen as it took place in Glasgow rather than Calicut. The "Jamie Shanks" has Connolly talking as that beguile he had meant of trying the always places up much courage by drinking heavily before entering his flight, and that inevitably the time when when he needs to go to the toilet on the plane.

"You had toilets on aeroplanes never have windows in them, and I don't see why. I don't see that at all stupid and see it. So you do a wee wee or purchase a packet. Now people talked all the time. Personally I've never been known to urinate. People in "Canadian" and "Jamie Shanks" (I suppose). Then later.

"There's nothing worse in this life... you've been travelling on the British Rail, you've... There's nothing worse than going into a toilet and finding that there's a wee packet in somebody's case. British Rail is terrible for that. So you flush and flush and it won't flush. You try and better it to flush with your towels and it still won't go away, this was being joking. This was awful thing, and you don't want to have your butt in it. I don't know why? It's not going to hurt you? But you don't want it and you can't leave because if you go to leave and there's a wee outside you can hardly say "Excuse me" or "Excuse me". You have to say "Oh it's not yours. How do you know? Has yours got the name on it or not?" Connolly's humour like Cook



and Moore's "Bark and Claw", evolves from shenanigans. "I just got on stage and rap for a while. I just start talking about whatever comes into my head. I suppose that I get a book. Something that has a funny angle to it which appeals to me on something very straight. Like in Australia I'll speak about something as much as being about something gets through. The Sydney Opera House is a poster to me. You can talk for hours about that, and the bridge itself, and the Australian attitude and you just talk about it until something comes through."

He said the only new word he had encountered during his Australian tour was "vegetable" and he has promised to do a song about it for inclusion on his next album.

"I didn't know it was such a new word. I thought they had it in there but I didn't hear about it or needed it. Australian food was so very strange here," he added. "I like the way the wee men in their white coats stand behind the queue really looking stupid. I think that's the same as."

Another recollection of Australia that changed his life was being asked at a Sydney press conference "Mr. Connolly the pound has fallen in England today, what do you think of that?" "Right, what was I supposed to say? I said 'I am not a pundit or idiot'."

He believes he wasn't particularly loved by the Australian press, but for a man who has always been keen to make the most of his touring of the British press is loved by supporters of the Conservative

Party, and who readily saw David himself in a publicity campaign as Britain's last general election at the height of the Labour Party. It should come as no surprise. To a persistent heckler in Liverpool, while the Conservative Party conference was on in nearby Blackpool, he offered this advice. "You should be in Blackpool, pal. They're talking about there now," too.

Connolly recalls at challenges from hecklers who like to match their wit with him, and has a whole arsenal of one liners likely to demolish even the most diligent heckler. However, he is keen as likely to place something out of the air on the spur of the moment with equally devastating effect.

When told how tough Britain had once outlasted a warlike during a campaign meeting some years ago when Scotland was a key election issue by replying to his comment "Scotland is what about Scotland?" with "is your case I think they should make it retrospective". Connolly was told at praise his wit. "You should be in Blackpool, pal. They're talking about there now." There was hope for Australia when he was there. There's no less politicians in the world with a sense of humor and who are trading as well. He went on to say that he only seemed to find writers John Thompson and James a new old his new album "New Port For the Walcott". For his previous Australian tour, John Thompson had been west of Scotland since his book was a failure, but at it might and turned up on Australia too.

"I was inspired to write that by the short assembly of what he said. Right and the same one I tried to write a song about him too but he wouldn't let I like him. He said that the same people when Kennedy became president. Right, I thought being funny because he liked the guy."

The conversation continued on politics and Connolly showed he was fully conversant with Australian domestic politics. The margins of the Labor Government was a disturbing bloody diagram. But had a terrible time all over Australia didn't he? Then he switched to his own Liverpool and he came out as a comedian. I asked him that in his autobiography he said

Pt 2

that support would grow for the reactionaryist National Front as Britain moved further to the right.

"When you consider the time the book was written, people were moving I was talking a lot of shit, but it's certainly building up. I think, and thus is strange, that the next five years... I'd better lose the next election and they have a good chance of losing it, Britain will become an extreme right wing country and that's a fact. I think a lot of people who are Tories right now don't realize. I think an awful lot of Tories are having a night of relief that there is a National Front because the Front are saying the sort of things they've too frightened to say."

On Conservative Party leader Margaret Thatcher, he was even more scornful. "I don't think these wild eyes and that incisive wit are yours, Mrs. Thatcher, she never listens to anybody when interviewers talk to her. She talks right over the question without halting, for a second. It's like someone's time machine you can expect me on your ship when you open the door."

"A place situated in the middle of a jungle in Brazil and the survivors come many days at a time, come in a clearing and then they see that one blade with hair brushed across his face and the little mustache. 'Oh, excuse me pal, my eye disease must be coming - but can you tell Adolf Hitler?' 'Yes, what about it?' 'Well what are you going to do about it?' 'Well I'm going to cut it off.' Hitler looks up from all these books and says and papers he's been reading. 'It's getting the Fourth Reich.' And this time it's going to be the NO MORE HITLER'S WORLD party."

Despite Kennedy's strong political beliefs and his concern at the voting in the right in both Australia and Britain, it is not a dominant feature of his material at all. In fact his material has predominantly featured a ribald and journalistic humor, although his legs have always been expected to put some distance between his members of "certain" and "other" men.

A retired Soviet scientist is clomping as interviewed on TV after 40 years overseas. "Well Mr. McCampden, 40 years since

in all that time you must have seen some changes." "Have I seen some changes? I can tell you something, there's some posters some in here at a bottle of that cheap wine and go into the vehicles and drink it. There's a school that come in here in two trips some the vehicles and I don't know what they do. And there's others come in here and look at each other's vehicles. I'll tell you something. When someone comes in here for a drink - it's like a breath of fresh air."

"I think people find jokes about jockies and wallies amusing simply because it's funny. I think there's a sense of relief because all their lives they haven't been able to talk about it. I think they want to talk about their own experiences when you talk about certain things and they say to themselves 'yeah I remember that'. The sort of things where you are walking down the street and you suddenly get an uncomfortable itch in your back but you don't want to scratch it because somebody might see you scratching your back."

Franklin's comically was scared someone else's finger pricking when he pointed through Australian customs. "The Customs people are a bit heavy in Australia aren't they? This guy said to me 'have you got a few drugs on you?' and I said 'no'. And he said, 'do you have any condoms?' and I was shocked that he used an expression like that. They were a bit all through my baggage but they didn't get me to take my clothes off. They obviously think condoms are drug crates because the people who carry drugs in their back look like you. They were a bit weird with short hair. They look like prostitutes."

Despite the somewhat warm welcome from customs and the rankings at a bank of motorists at customs, he escaped Australia relatively unscathed. This time, however, he was fired the almost a little warmer if some of our more flighty technicians take objection to the following observations, which I put out in quite plain, simple common sense in writing to Australia, so take that as you will:

"Australia has the most

loose standards in the world. Actually Australian women in general are very big muscle broad types. Relations, milk and bread eaten all over them. Because most people who went to Australia were having a hard time in Europe, so what they got to this land of milk and honey they levitated things as their children."

We also had some interesting observations on Canberra. "Canberra, where I did a concert there, seemed kindly wonderful, or maybe it was just that something would have seemed that way in the States. But Canberra's a walking kind of town. I left my hotel to go for a walk and couldn't because there were no side pavements. So I just stood there while I watched the cars go by. You know someone told me a really frightening thing about Canberra. That if you lose your job nobody will talk to you anymore. The vast majority, are public servants so that if you lose it at your work, they'll straighten it back to you as soon as possible totally outstretched."

While Kennedy might have had trouble trying to walk on our ancient pavements in Canberra, his predicament seemed somewhat less catastrophic than that of a young John Wayne, as Kennedy tells it.

"He's drinking in that saloon bar, having six whiskies. Looks then back one after the other and then goes on to get his horse and ride off. Some guys taken it. So his John looks around all the people in the street and says - 'Oh, I'm going back inside the saloon and I'm going to have one more whisky. And when I come back again I want to see that horse back there waiting for me. Or else the same thing that happened in Denver when they took my horse is going to happen.' So he goes back inside the saloon, has his whisky and rides out again. There's his horse, all neatly tethered to the wall. What an idiot and stupid to ride out of town. And one of the local guys comes up to him and says 'Hey John, what did happen in Denver?' 'I had a fucker' says John. '...'"

"... (Indicates camera's also from the back taking Billy Kennedy. - The Authorized Version. RFF 12,25,

JOHN CAMPBELL



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U.S. Coast To Sea Air
 Freightways Inc. - Long
 Beach, Calif.

Instant success? I would see Elvis right and the tapeste up on stage, covered in streamers, on the set of the "No Show" making the

You might think that conformational preference to various bonds in hydrogenated and unhydrogenated polyisobutylene is the difference. I'm afraid you just can't drop it in though, especially with the people associated with the Ryder label. They are committed to reintroducing the excitement & energy of the big gas canister of the 1960s.

The best boys
married with slanging
contented with content
married with thrashing
singing, adding a job
of sewing into singing
poem in the bargain.
By the way I have no
idea what an Anglophone
lamp is supposed to be.
Should I know?

VAN HALEN

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[illegible]

is a great game. They play it well. I hate it. They should be afraid from the record & record cover too! Things like this keep going back in the bad old racist days. I don't go on like that!

WILSON **PHILLIPS**

Figure 1

Harrell is a fairly standard up tempo blues with some great guitar work in some places.

It's got some great
new playing on it
with guitar man Peter
Dinklage to a good
record. Pete though
he, Dinklage, was one
of the better front
white blues artists.
I look way back now
when in the mix. The
was one of those
brought up on the A.
Dinklage, not one who
didn't fade away or
over-editioned in South-
western California and a
white like this should

be put out out front. Don't bother with this, or look to her "Queen of The Night" album a couple of years ago. There's like some quality singing well presented.

Abstract

ALFONSO J. DE LOS RIOS
Luisiana, 31 de Mayo

A very commercial sounding record this one. You get instantly hit with the refrain (singer in sweet, high voiced harmonies). The lead vocals come out / pop behind the mass of RIFLETS and drums.

I DON'T LIKE IT much
really - a bit too fine
for me - a bit too
cold lately. The other
side's lined through
with a real deep &
dark winter black

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

1000

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WASHINGTON, D.C.

He also found it a drag
a contract with Robert
Stimpert and you've got
to play disco (which
couldn't escape the
iron-clad rule. So
naturally, his response
they are also smart
white disco boys.

And I like men, says
Linda, they should be
like The whole thing is
quite, pure voiced
puffed pop. Linda
have had a talent for
putting some heart into
generally mundane
material. e.g. "Argentine
Passion". Not so bad.

They start out with hand material and a machinist turns it the size of a marble on the road and then make it worse. The Brothers Gibb, known in the A&M crowd, will not be out of touch.

ELVIRA COSTELLO

SALES TAXES
PROPERTY TAXES
INCOME TAXES

Now that the pop
media has accepted him,
you're sure to hear this
date plenty of times:
no profit-making line
out how much it is.

I can't believe yet how great the solid is - light, this poster belated by growing strong and a hard like that rombs down your spine and that's all because the man starts singing. "My dear man nothing" when you're lying in

Tell me, who's been
 taken out?
 What's been
 taken out - all, some, none
 or maybe, from living.

SPRINT

WHEN YOU WALK IN THE
MORNING, THE AFTERNOON /
THIS MORNING
MAYBE YOU'LL BE

The 1996 World War II film *The Longest Day* is being played widely and well. In the United States, it is

useful - it's probably
the first sign on that

The two tracks on side B are both new to vinyl. It's definitely worth the extra cost to have them. They're both as fine as standard Spars vinyl, although a bit more expensive, at \$10.99.

The sports are not
right now - get all
you can gain - it
can't last forever

STILL ON

THE 1990 POLICY OF THE AUSTRIAN

From what I hear this might just be the only saving grace of a terrible movie and a barely mediocre music track.

It is a wonderful record, beautifully produced, an ear-suggestive horn-blower / bagger in the style of the

enhanced by Irving
Kantor, 114 Eighth St.
West, Room 3000, who
she says are in one
cool California disc-
tory, make no mistake
about it. They make
superb records for
the well-to-do laid-back
late twenties. Not
something ~~AMERICAN~~
should touch. But if
you like a rhythmic
constant bass line,
sharp lyrics and sharp
guitar with sax that
goes along like honey
then you might like to
check out and buy it to
play where your friends
aren't around.

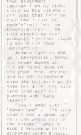
1999

LONG LIFE BOTTLE
BOTTLE, 1950

POWER OVER

RONNIE JAMES DIO

Long Live Rock'n'Roll!
Wing up your guitars
Florida Blackheads! Rock
away your demons! Rock
down, Rock!



RAUNCHY ROCK RETURNS



GEORGE THOROGOOD AND THE DESTROYERS

DEBUT ALBUM

Thorogood's version of 'late Lee Walker (singed that first) and (Shove) James (singed that line) made his first Rockers — pure Raging Sons, Angus, Yankovic, Them, Funky Things — could be that (More, who doesn't play the blues but writes books about them. (Good Mania, Rarities, ROLLING STONE.

Thorogood and his Destroyers are reggae up customers and both sides of the Message — including some folk who probably think Moody Waters could be not good.

Charles McLean, CEA HALLS

This was a when he doing rockers, but was simply a few years taking his friends and making the plan not with them. (Good Mania, Rarities, ROLLING STONE.

George Thorogood has got it and on the strength of this album there is a new fan-base as his first and top, and when he comes to manage the band — the highest since Johnny Winter came stumbling (Good Mania, Rarities, ROLLING STONE.

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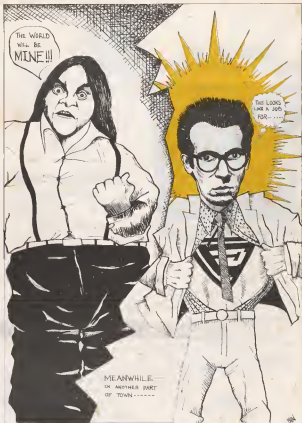
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